

Language and Literature HL & SL Year 1  
 Summer Reading Assignment  
 Class of 2024

Julia Hakstian: [hakstianj@asf.edu.mx](mailto:hakstianj@asf.edu.mx); Ernest Rodriguez: [rodriguez@asf.edu.mx](mailto:rodriguez@asf.edu.mx)

Directions:

1. Read *Born a Crime* by Trevor Noah (linked is an epub or you can buy or borrow your own copy)
2. Create a **Rhetorical Journal** in which you record and comment on eight quotations from throughout the book. (Split the book into quarters and choose two quotes from each quarter.) If “rhetoric” is the use of spoken or written words (or a visual medium) to convey one’s ideas and convince an audience, then this is a journal of where and how you see Trevor Noah conveying his ideas and reaching his audience. As you choose quotes to comment on, note Noah’s use of rhetorical choices and how/why he employs these ‘moves’ as tools in his writing. In other words, how do these choices help him accomplish his overall PURPOSE in writing this text? Consider Noah’s effect on you, the reader. (See example below.)

Aim for 100-150 words per entry – practice thoroughness, but also concision.

Quotation & Page #/Chapter	Response
<p>Choose short passages that do one or several of the following...</p> <ul style="list-style-type: none"> <li>→ Are effective examples of the author’s use of literary or rhetorical devices</li> <li>→ Reveal something noteworthy about the writer’s style</li> <li>→ Reveal a pattern (repetition of ideas, details) Strike the reader (you) with some force Remind you of something</li> <li>→ Make you think or question</li> <li>→ An example of pleasing or unsettling writing</li> </ul>	<p>Comment on the quote: 1) Briefly give the context of the quote. 2) Do several of the following – but be concise: no more than 100-150 words per entry. Do not use 1st person.</p> <ul style="list-style-type: none"> <li>→ <u>Interpret</u>: Determine the meaning, significance, and purpose of the quote.</li> <li>→ <u>Analyze</u> language for use of literary or rhetorical devices (tone, structure, style, imagery, word choices, syntax, etc. – see rhetorical devices list) AND comment on how these devices support the writer’s purpose.</li> <li>→ <u>Reflect and Connect</u>: What does the quote communicate about ideas in the book, other texts, and/or people/humanity in general? (Connect beyond the book!)</li> </ul>
<p>Example using a quote from <i>The Things They Carried</i>, by Tim O’Brien, a book about the Vietnam War.</p>	

“They carried all the emotional baggage of men who might die. Grief, terror, love, longing – these were intangibles, but the intangibles had their own mass and specific gravity, they had tangible weight. They carried shameful memories. They carried the common secret of cowardice barely restrained, the instinct to run or freeze or hide, and in many respects this was the heaviest burden of all, for it could never be put down, it required perfect balance and perfect posture.” (21-22)

In this passage, O’Brien describes what soldiers in Vietnam carried with them during their tour of duty. He uses **anaphora** in **repeating** “They carried” at the beginning of successive clauses to emphasize what soldiers in Vietnam “carried,” or dealt with, daily. He also provides details of what soldiers **metaphorically** carried with them. In doing so, he describes abstract ideas as though they were objects of great weight to show their profound effect on the men. His **choice of the words** “tangible” and “intangible” helps to highlight this **comparison**. O’Brien describes soldiers’ daily lives this way to emphasize the incredible psychological strain. His language here conveys not only the various struggles of soldiers in Vietnam, but the weight of life during wartime that all soldiers, and indeed all “men who might die” face in times of war. (136 words)

---

### Top Rhetorical Terms (aka ‘Writerly Choices’ or ‘Rhetorical Choices’ or ‘Rhetorical Moves’)

**Allusion** – Direct or indirect reference to something presumably commonly known, such as an event, book, myth, place, or work of art. Allusions can be historical, literary, religious, topical, mythical. Ex: He was destined to fail; he always flew too close to the sun. (An allusion to the Greek myth of Icarus.)

**Analogy** – A similarity or comparison between two different things or the relationship between them. An analogy can explain something unfamiliar by associating it with or pointing out its similarity to something more familiar. Ex: Getting politicians to agree is like herding cats. (In other words...it’s very difficult!)

**Audience** – Who the author is directing his or her message towards (whether speaking or writing). Consider direct audience (Ex: In a State of the Union address, Congress) and indirect audience (Ex: the American people).

**Compare and Contrast** – Discussing the similarities (compare) and differences (contrast) between two things for a persuasive or illustrative purpose. Ex: Hybrid cars have a much smaller carbon footprint than traditional midsize vehicles)

Connotation – The implied meaning of a word; words can broadly have positive, negative, or neutral connotations. Connotations may involve ideas, emotions, or attitudes. Ex: the connotation the word “knife” might be fear, violence, anger, foreboding, etc.

Context – The “extra-textual environment” (i.e. beyond/outside of the text) in which a text is being delivered or written. Ex: If delivering a congratulatory speech to awards recipients, the immediate context might be the award ceremony itself; the broader context might be the purpose or significance of the actual award.

Denotation – The strict, literal, dictionary definition of a word, devoid of any emotion or attitude. Ex: the denotation of a knife would be a tool used to cut.

Diction – Refers to a writer’s word choices, especially with regard to correctness, clearness, or effectiveness for a particular audience or situation. Be able to describe an author’s diction (ex: formal or informal, ornate or plain) and understand the ways diction can complement an author’s purpose – never just say “the writer uses diction” (that’s like saying the writer uses words!).

Ethos\* – Appeal to credibility and ethics. Setting up a source, including oneself, as credible and trustworthy. Ex: “Given my PhD in the subject and years of experience in the field” is an appeal to credibility.

Exigence – An issue, problem, or situation that causes or prompts someone to write or speak. (Or, what motivates a writer/speaker to argue in the first place.) Ex: A minister writes and delivers a eulogy at a funeral. The exigence is that it is customary to reflect on a deceased person’s life and accomplishments.

Figurative Language – The generic term for any artful deviation from the ordinary mode of speaking or writing Exs: metaphor, simile, personification, hyperbole, and many others. The general thinking is that we are more likely to be persuaded by rhetoric that is interesting, even artful, rather than mundane.

Imagery – The sensory details or figurative language used to describe, arouse emotion, or represent abstractions. On a physical level, imagery uses terms related to the five senses: visual, auditory, tactile, gustatory, and olfactory. On a broader and deeper level, however, one image can represent more than one thing. Ex: It was a bright cold day in April, and the clocks were striking thirteen. Winston Smith, his chin nuzzled into his breast in an effort to escape the vile wind, slipped quickly through the glass doors of Victory Mansions... (1984)

Irony – In the most basic sense, saying the opposite of what you mean; also used to describe situations in which the results of an action are dramatically different than intended. Ex: “I do so hope there are more papers to sign,” is something that might be said ironically.

Juxtaposition – When two or more ideas, places, characters and their actions are placed side by side in a text for the purpose of developing comparisons and contrasts. Ex: It was the best of times,

it was the worst of times, it was the age of wisdom, it was the age of foolishness... (*A Tale of Two Cities*)

Logos\* – Appealing to an audience’s sense of concrete facts , reason, and logic. Ex: Citing peer-reviewed scientific studies is an appeal to logos.

Metaphor – Figurative language that compares seemingly unlike things or substitutes one for the other, suggesting a similarity. Metaphorical language makes writing vivid, imaginative, thought provoking, and meaningful. Ex: With this faith we will be able to transform the jangling discords of our nation into a beautiful symphony of brotherhood. (Martin Luther King)

Occasion – The reason or moment for writing or speaking. Ex: When giving a graduation speech, the occasion is graduation.

Organization – How the different parts of an argument are arranged in a piece of writing or speech. Ex: Think about an outline you write in preparation for drafting an essay and you'll have an idea of what organization is.

Pathos\* – Appeal to emotion. Ex: Animal shelters ads with pictures of cute sad animals and dramatic music are using pathos.

Paradox – An apparently contradictory statement that nevertheless contains a measure of truth. Ex: Whoever loses his life, shall find it. (Matthew, 16:25)

Purpose – An author’s persuasive intention. Ex: If trying to convince your parents you should get a dog, your purpose in an essay on the subject would be to convince them you should get a dog.

Parallelism – Similarity of structure in a pair or series of related words, phrases, or clauses (nouns with nouns, prepositional phrases with prepositional phrases, adverb clauses with adverb clauses, etc.) Ex: So Janie waited a bloom time, and a green time and an orange time. But when the pollen again gilded the sun and sifted down on the world she began to stand around the gate and expect things. (*Their Eyes Were Watching God*)

Repetition – Duplication, either exact or approximate, of any element of language, such as a sound, word, phrase, clause, sentence, or grammatical pattern. Used for effect or emphasis.

Rhetorical Question – Asking a question, not for the purpose of eliciting an answer, but for the purpose of asserting or denying something indirectly. Ex: Shall I compare thee to a summer’s day? / Thou art more lovely and more temperate. (Shakespeare, Sonnet 18)

Speaker – The persona adopted by the author to deliver his or her message; may or may not actually be the same person as the author. Similar to the difference between author and narrator in a work of fiction.

Syntax – The way an author chooses to join words into phrases, clauses, and sentences. Think of syntax as the way a writer organizes groups of words or clauses – sentence structure.

Symbolism – Using something concrete (an object, person, place) to refer to an idea or concept. Ex: "Fire" is commonly used a symbol for passion and/or anger.

Synthesis – Combining sources or ideas in a coherent way in the purpose of a larger point. Ex: A typical research paper involves synthesizing various sources to make a broader point about the topic.

Tone – Describes the author's attitude toward his/her material, the audience, or both. Considering how a work would sound if it were read aloud can help in identifying an author's tone. Some words describing tone are playful, serious, businesslike, sarcastic, humorous, formal, ornate, sardonic, somber, etc. When writing about tone, make sure to describe the writer's tone. To make sure you understand the concept of tone, which is tricky, watch this video:

<https://www.youtube.com/watch?v=-mW2VTUOSWs>

Transition – A word or phrase that links different ideas. Transitions effectively signal a shift from one idea to another. Ex: furthermore, consequently, nevertheless, for example, in addition, likewise, similarly, on the contrary, etc. More sophisticated writers use more subtle means of transition.

\*Starred items (Ethos, Pathos, Logos) are jointly referred to Rhetorical Appeals.